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MEDIÆVAL ARCHITECT- URE IN ESSEX

BY ERNEST GODMAN,
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OF THE COMMITTEE
FOR THE SURVEY OF
THE MEMORIALS OF
GREATER LONDON

PUBLISHED BY THE
AUTHOR AT SUNNYSIDE
BANSTEAD: SURREY
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THE TASK I HAVE imposed upon myself, by using such a title as that selected for this book, is one that looms large, viewed even in the most superficial manner. It would be an easy matter, in a county containing so many beautiful monuments, to subdivide their prominent architectural groups or features—of stone, brick, or timber—and devote several volumes of illustrations to each group. Nevertheless, I gladly accept the burden of such a fascinating work as this has always been, & trust that sufficient support of a practical nature may be forthcoming to make it possible to continue the series here begun.

In the course of my notes on the development of the art of building, I have had to refer, for purposes of comparison, to many examples that want of space has prevented me from illustrating here. But it is my intention to do so in later volumes of this series, so as to make the references more complete.

In the work I have received valuable help from many friends. My thanks especially are due to those who have helped in the illustration of the book, and whose names are affixed to their drawings; to those who have helped with historical and general information, among whom I would mention Mr. W. J. Hardy, F.S.A., Mr. A. P. Wire, and the late Mr. G. Dixon. Also I have to thank my dear wife, who contributes the etched frontispiece & other drawings, and without whose sympathy and care during my recent illness the work assuredly could not have been brought to this stage.

E. G.

*Banstead,
May, 1905.*

There are 250 copies of this book, printed on hand-made paper. The letterpress is printed by the Essex House Press, Campden, Gloucestershire, & the illustrations by J. Howell, Snow Hill, London.

This copy is No. 9.

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AN ESSAY ON THE CHARACTERISTICS OF MEDIÆVAL ARCHITEC- TURE IN ESSEX.

I. OF THE GENERAL FEATURES.

IT would seem that it has been the fate of Essex—full as it undoubtedly is of the most interesting remains of all periods from the time of the Roman occupation of Britain—to be consistently overlooked and neglected by topographical and other writers, so far as its architectural remains are concerned ; therefore to most people outside the county, and to many professed antiquarians within its borders, it still remains, in great part, an unknown land.

Of county & parochial histories there are many, and it is a pleasing sign that the latter have considerably increased in number of late years, in addition to the excellent collections and publications of the *Essex Archæological Society*, the *Essex Field Club*, and various county magazines ; but of careful, thorough, and *systematic* work in dealing with its ancient monuments—in the manner of Buckler's *Twenty-two of the Churches of Essex*, published in 1856—the amount is, I fear, but small in comparison with the great number of beautiful structures still in existence.

Camden says,* “There be counted in this county parish churches 415” ; the number has, in these days of the rapid outgrowth of suburban London in the

* *Brittannia*, ed. 1637.



The Bull Inn, Blackmore.

south-western part, & increase of population in many other districts, considerably increased; but of the mediæval examples enumerated by Camden, although they have suffered much since his time from the neglect of their custodians and the so-called "Puritan" reactions of the 16th and 17th centuries, the apathy of the eighteenth, and the revival of Gothic architecture, followed by the excessive zeal for "restoration," during the 19th century, we yet have left to us many churches, beautiful as a whole or because of some features—a tower or spire, porch, doorway, or other details—that are worthy of illustration & careful and sympathetic record. This record it has been my care to make at intervals during the past fifteen years, and



Farmhouse near Ongar.

the present volume is the first of what I hope may be a series,—my offering to the complete survey and record of the county, the necessity for which is so rapidly increasing.

There are also many hundreds of domestic buildings, manor-houses, farm-houses, and cottages, of early date and often of great beauty, still remaining; indeed one is struck by the great number of manors into which some of the parishes are divided,—and in most cases their houses remain: some have grown into stately mansions, many have become farm-houses, or even subdivided into dwellings for the farm-labourers. Mr. Chalkley Gould has lately compiled a list of the “homestead moats” in the county in connection with these houses: these are mostly of early date, and were for protection rather than ornament—the surprising

total of 340 more or less perfect examples has been already listed, and there are probably many more as yet unrecorded or, it may be, obliterated by the progress of the centuries.

In the parish of Barking, for instance, I believe there are nearly twenty manors, principal or subordinate, with houses attached ;* fully one-half of these houses yet remain complete, ranging in date from the sixteenth century onward. *Eastbury* (see Figs. 33 & 34) is undoubtedly the finest of the group, even in its present sadly decayed condition, besides being one of the best examples of a brick-built mansion house in the county.

To an architect perhaps the most interesting matter for observation is the struggle that has all along taken place to provide suitable and sufficient store of durable building material. There is not, nor has there ever been, any stone obtained by quarrying, the soil being mostly the "London clay," varied in some districts by occasional outcrops of chalk. The greater part of the county was also, until well on in the mediæval period, covered by the great Royal Forest of Essex, the splendid remains of which are yet to be seen in Epping Forest and many other places.

It follows, therefore, that with such limited means one would expect to find, in the older buildings at least—before the means of communication became well developed, and the primitive tracks and forest paths became roads—that each would develop an individuality dependent on the immediate character of the surrounding neighbourhood. There was in the first case a plentiful supply of remains of Roman date.

* *Home Counties Magazine*, vol. iv., 1902, pp. 5-6.

Essex was, comparatively speaking, well garrisoned with camps and towns, and numerous villas & houses, the remains of which have been found ; from these bricks could be obtained. Then in many parts the chalk furnished a supply of material for the interior of the walls, and sometimes even for pillars and arches. The accompanying flints were used for facing the outside of the walls without being dressed, the rounded faces being placed outwards.

If the builders were fortunate in being situated either near one of the great Roman roads, adjoining a navigable river, or not too far inland from the coast, there was the possibility of—in the Norman times—obtaining a supply of workable stone from Caen,* and later from the Kentish “ragstone” & the Surrey soft green-stone quarries, and later still the revival of brickmaking in Essex (of which revival the 13th century arches at S. Nicholas’ Chapel, Coggeshall, claim to be the earliest mediæval brickwork in the country), produced for us the splendid series of red brick towers in the central and northern portions of the county, and at the same time the growing knowledge of the use of timber for other purposes than roofs and cover-

* *Among the Maldon archives is one showing that in November 1500 the collector of harbour dues at Maldon accounted for 10d. collected as dues from a ship of Normandy laden with Cane-stonys. On October 1, 1420 Thomas Westcote hired the Abbot of Beeleigh’s cart to carry stone from Maldon to Chelmsford, promising to pay 2s. 4d. hire within the week. S. Mary’s Church, Chelmsford, was rebuilt in 1424, so it is evident that we have here the source of some of the stone used for that work. (Essex Review, vol. xiv., pp. 117-118.)*



Horndon-on-Hill Church.

ings, beginning in the 14th century, make a systematic study of all its remains one of peculiar interest.

It will be seen, then, that there were limitations: to build such structures as we find in the districts where stone was abundant or easily transported—as in Lincolnshire or Somerset—was not possible, but to mention only one instance here illustrated (Nos. 29-31) the church of White Roding—in the country between Ongar and Dunmow—it is refreshing to see how bravely the builders accepted their limitations.

II. OF THE USE OF ROMAN BRICKS.

I HAVE explained above the reasons for the introduction of Roman bricks into the early buildings,—the examples I am giving are all churches, because I have not yet discovered any remains of houses or other domestic works, apart from such

buildings as Colchester Castle, of the twelfth century. In one or two of the authenticated Saxon buildings of the county Roman bricks are extensively used—as in the tower of *Trinity Church, Colchester*, and the disused church of *S. Peter-on-the-Wall, Bradwell*. The date of the latter example is open to dispute, but it is considered possible by Professor Baldwin Brown* that the existing building is the one erected by Bishop Cedd in the seventh century.

☞ A description of the remains of *S. Botolph's Priory Church, Colchester*, written a century since† is interesting as showing the method of the construction of the building: “its ruins are ex-

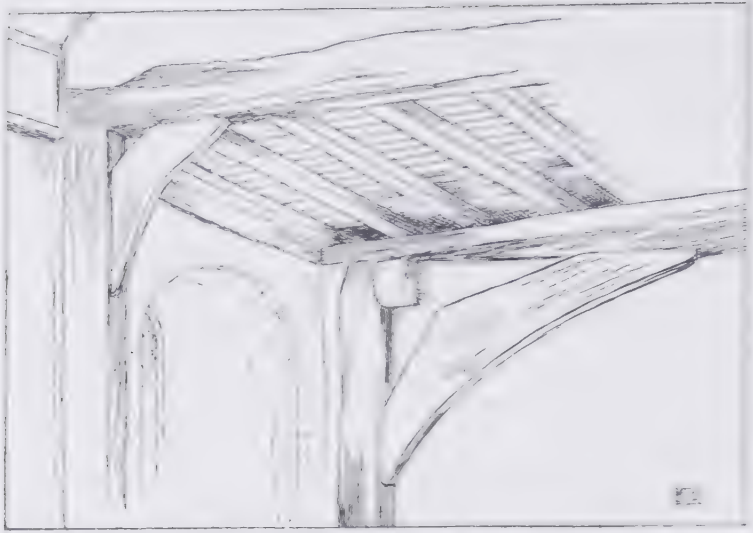


Stondon Massey Church.

treinely interesting to the architectural antiquary, from presenting some curious specimens of brick ornaments

**Vide 'The Arts in Early England,' 1903, pp. 117-119, and 'The Builder,' October 29, 1900.*

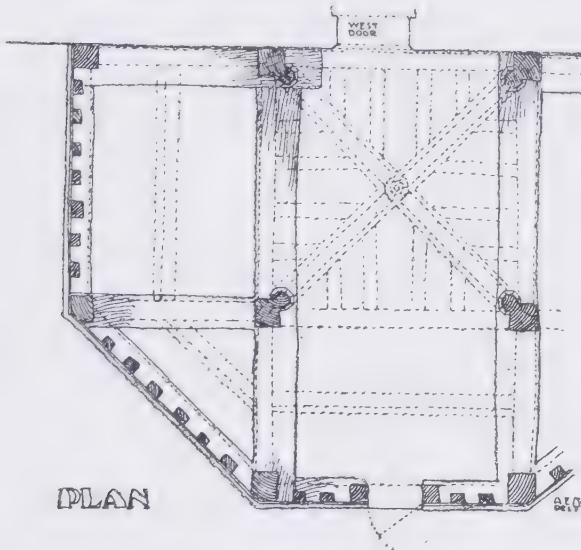
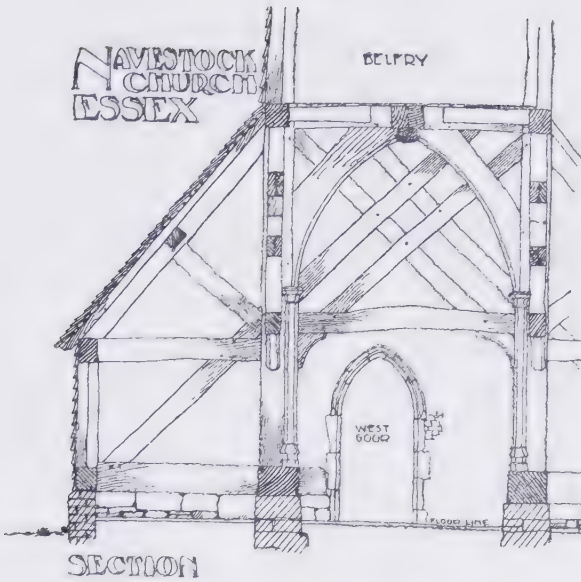
†*Beauties of England & Wales, 1803, vol. V. pp. 316-317.*



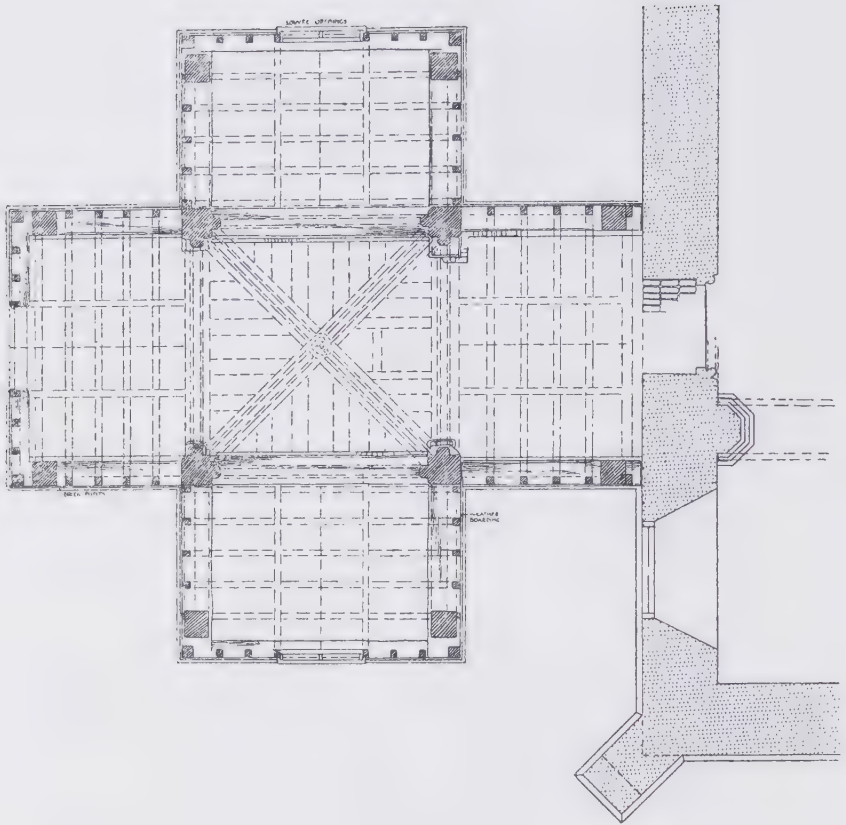
Aythorp Roding Church. Framing beneath Belfry.

& of inter-laced arches . . . the west front was highly decorated: on this side was the principal entrance, which still remains. The doorway is a fine semi-circular retiring arch, having various mouldings constructed with small, thin bricks, & hewn stone, in alternate succession. The mouldings rest on three-quarter columns, of which there were five on each side, each having different capitals, charged with sculptured foliage, and figures of animals. Above the doorway is a double row of interlaced circular arches of Roman brick, which appear to have extended to each extremity of the front. The nave was separated from the aisles by rows of circular columns, 5½ feet in diameter, supporting semi-circular arches. . . . Both the columns and arches are principally built with broken Roman bricks, and appear to have been covered with

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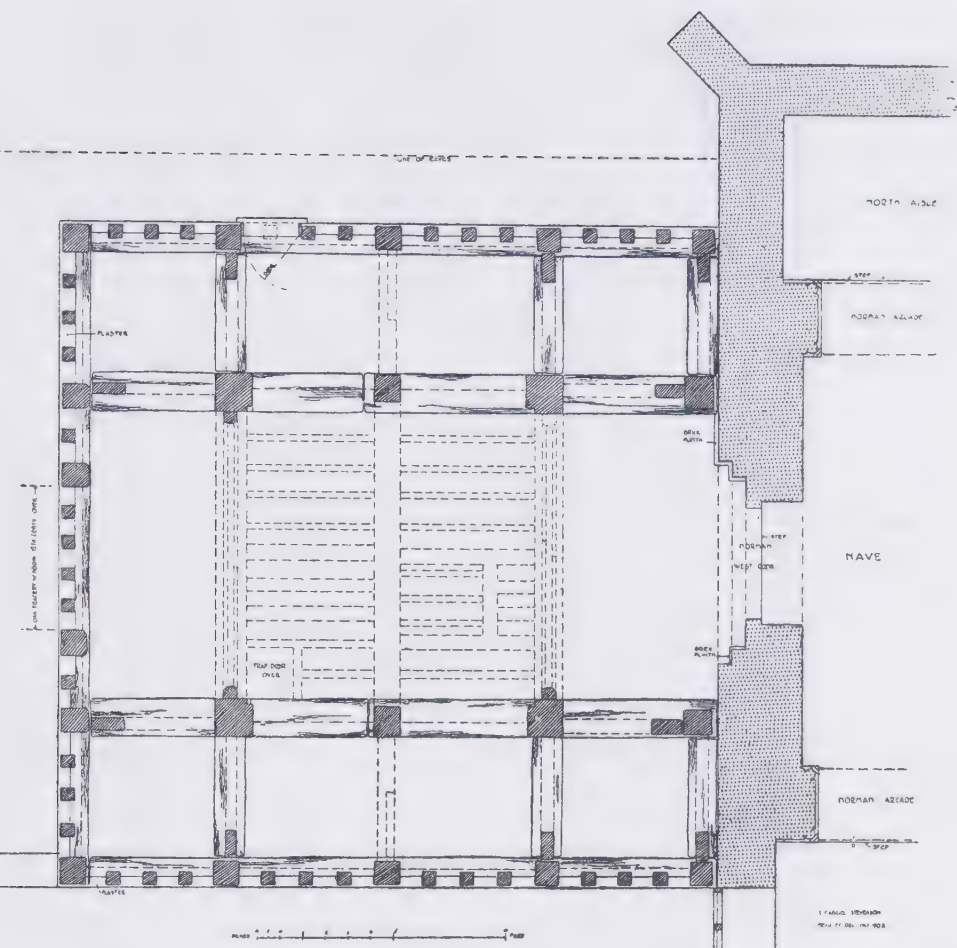


Navestock Church. Timber Framing beneath Belfry and Spire.



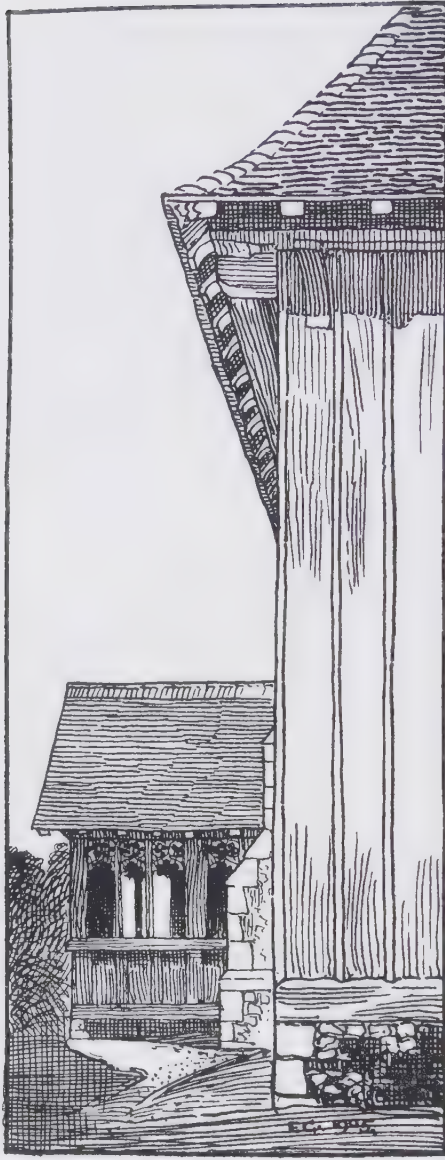
West Hanningfield Church. Plan of Tower.

a kind of stucco." This stucco is still to be seen on the columns of the nave arcade, and I question whether it was not also applied to the whole of the external arcading and other portions of the building constructed entirely, or in part, of Roman bricks, in order to minimise the trouble of procuring sufficient building material for the church and priory buildings, and to save the great cost and labour in importing and working stone; it will be seen in this case that the worked stone appears to



Blackmore Church. Plan of Tower.

have been confined to the great west door, the principal entrance to the church, and this, it will be noticed by comparison with the examples here illustrated, appears to have been the common custom of the neighbourhood.

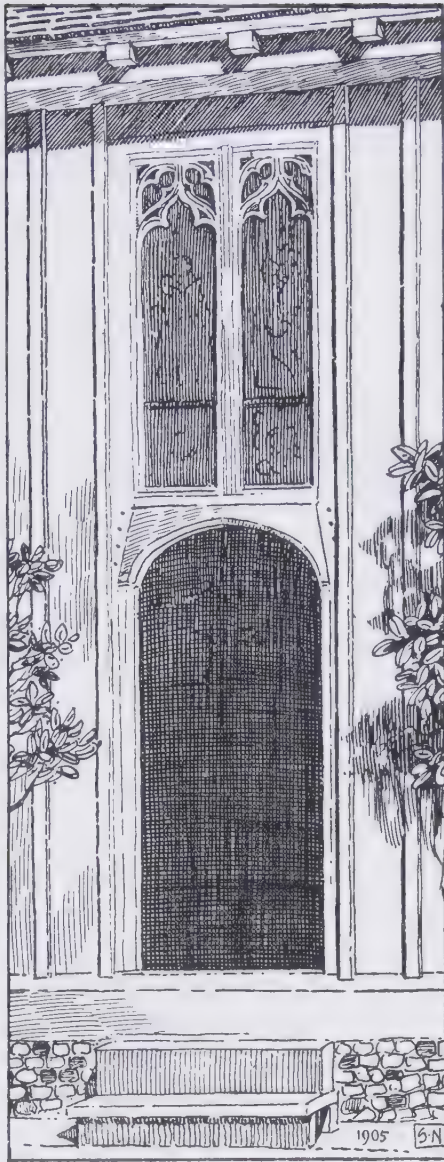


The Church of *Great Tey*, situated a few miles west of Colchester, is similar in date and construction to the last mentioned example, the central tower being a noble piece of Early Norman design. The walls are built of rubble, the corner quoins, arches and jambs of the openings, & occasional bonding - courses, being of Roman bricks. The walls, arches, and piers of the nave, destroyed about 1828, were also of these materials. *Fyfield*, near Ongar, has a very interesting Church of Norman origin, with a tower, surmounted by a wooden spire, standing between the nave and chancel. In the tower are

Margaretting Church. Tower & Porch.

considerable remains of the original Norman structure, in which Roman bricks are largely employed. They are also used to form the newel of the tower stairs, being laid flat and cut to a circular shape, the stairs being rudely formed with rubble and flints.

At the Churches of *Willingale Spain* and *White Roding* (Figs. 29, 30, 38), at *Chipping Ongar*, and *Fryerning*—to mention a few out of many examples—the walls are built of flints, rubble and bricks, the corner quoins being formed of Roman bricks laid horizontally and bonded into the walls.



Margaretting Church. West End.

III. OF THE REVIVAL OF BRICKMAKING.

IT would appear, from the instances above given, that no attempt was made to revive the art of brickmaking, lost since the departure of the Romans from Britain, until at least some time during the thirteenth century (see note on *S. Nicholas' Chapel, Coggeshall*, page 11.) But this revival was evidently local, as I have so far been unable to identify any other examples of such an early date, or indeed before the end of the 14th or beginning of the following century. During this interval considerable use was made for building purposes of a conglomerate known as "pudding stone," quarried in the county. It is, according to Buckler, "an aggregate of oblong & rounded pebbles of flint, about the size of almonds, and usually black, imbedded in a hard silicious cement of a light yellowish brown." Instances of its use will be found at *Upminster, Little Burstead, Little Braxted, Stifford*, and other churches built or altered during this period, but the supply was very limited and soon used up.

However, when brickmaking became well established it was not long before some interesting problems—raised by the desire to copy and preserve the stone forms, as mullioned & traceried windows, crocketed pinnacles, and other details—were faced and solved, always in a very interesting manner, although oftentimes not according to methods that have commended themselves to latter-day restorers. It cannot be denied that much of the brickwork, now uncovered & bare, was originally covered with a thin coating of plaster; whether to merely bring it into harmony with the general scheme of colour by toning the porch, window, battlements, or whatever other additions



Buttsbury Church. View from North.

may have been made to the earlier fabric, or whether it was a deliberate attempt to *imitate* the older stonework, we cannot now determine. In any case we know that the custom of more or less indiscriminately plastering both inside and outside of a building, was of early origin; reference to the illustrations of *Eastbury House* (Nos. 33 and 34) will show that it continued through to the late 16th century, and it was thought no shame to imitate stone quoins and window dressings by plastering over the brickwork of such a complete and entirely beautiful piece of work as this.* Buckler also (p. 175) mentions the custom of cover-

* *The fact that this plastering is of the date of the building (1572-3) has not, so far as I know, been definitely proved; but I have strong reasons to believe it is as I have stated. See 'The Old Palace of Bromley-by-Bow,' 1902, p. 14.*

ing the 15th century moulded brick windows at the time of their construction with a layer of fine plaster, about an eighth of an inch in thickness, to resemble stone.

The illustration of the unglazed side window in the south porch of *Bures S. Mary Church* (No. 16) is in this connection worth studying. The porch is of bricks, with an embattled parapet surmounting an arched cusped corbel-table on each side, and a double "crow-stepped" gable in the front, over a large moulded arched doorway. Except for the mullions and the lower arched transome of each side window, there is no stone in the structure beyond the carved capitals of the door jambs and a couple of projecting rosettes set in panels above. The stone mullions of the lower part of the window openings, with the carefully finished cusps on the transome above were, I take it, so made in order to stiffen the window, and also receive the hard wear; the comparative simplicity and lack of detail in the brick portions above render it probable that they were destined to be plastered over—indeed it will be found, by measurement, that the brick mullions are of less width than those of stone, as if to allow for the subsequent plastering.

To do adequate justice to the wonderful series of brick church towers, and the no less beautiful houses, of the 15th and 16th centuries in Essex, would take far more space than I can spare in this book—the consideration of them must needs be delayed until a future volume; but I have been able to insert a few illustrations here to show some of their characteristic features. The church towers are, as a group, unique—I know of nothing approaching them elsewhere, either in colour



Laidon Church, showing the Priests' House.



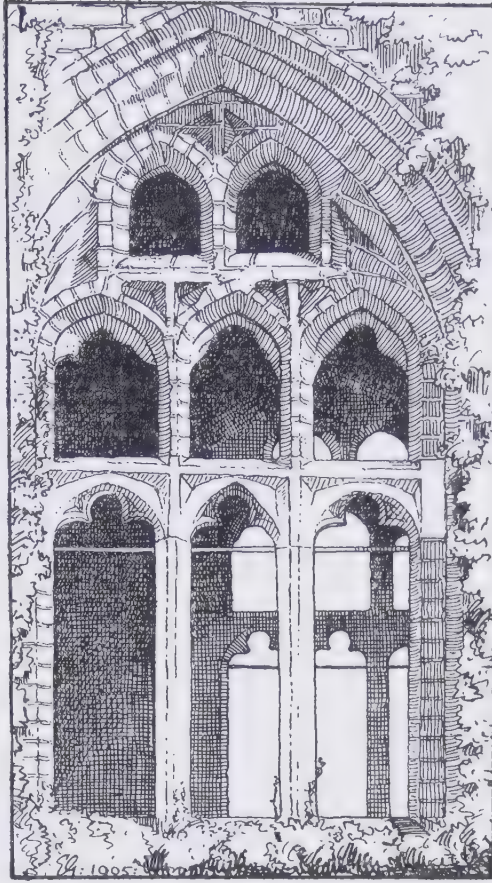
Shenfield. S. Mary's Church.

or texture. The county has always held a high place in the art of brickmaking, even to the present day; the conditions of soil being, as I have previously stated, very favourable. Such towers as at *Fryerning* (No. 17), and several others in the central and eastern districts, at first sight present a somewhat un-English appearance, due possibly to the Flemish and other immigrants who settled in the eastern counties in large numbers in those times.

Other fine examples are at *Ingatestone Church*, which has a singularly graceful outline, the walls slightly tapering inwards towards the top; in this case great use is made of ornamental diapering with black bricks

on the faces of the walls & buttresses. The top is embattled, and has corner turrets as at Fryerning.

Sandon Church, four miles S.-E. from Chelmsford, has a square west tower of 15th century character, with angle buttresses, & an embattled stair turret at the north-east corner. The battlemented parapet is of a simpler character than the two examples given above, & stands upon a projecting range of



Bures Church. Window in Porch.

plain pointed arches. On each side of the belfry windows are large crosses formed with vitrified bricks in the face of the wall. The roof of the tower is tiled, but formed in the shape of a dome, savouring more of Byzantine than English traditions.

The south porch of this church is also of bricks, and of similar character, but the parapet is treated in the

Fryerning manner, without angle turrets, and carried on a range of projecting cusped arches.

Theydon Mount & Theydon Garnon Churches have each a square western tower of red bricks, the former has a short spire; the latter bears the date 1520 on a tablet on its south side, as an inscription records, "Sir John Crosby giving by his goods towards the making of this steeple."

Billerica, Rochford, Downham, Rayne, Castle Hedingham, and Feering, among many others, have brick towers of varying designs and beautiful details, while *Great Baddow, Burnham-on-Crouch, Castle Hedingham, High Easter, Pebmarsh*, and other churches exhibit examples of porches of this material. I might also include among the towers the one standing in the old garden at *Boleyn Castle, East Ham*; its date and character are approximately the same as Eastbury, which is but a couple of miles eastward, but it belongs unmistakably to the mediæval brick tradition of the county.

At *Great Baddow* the clerestory of the nave is of bricks; the windows are of two lights, with cinquefoil cusped heads, set beneath the usual four-centred arches. The parapet is of the Fryerning type, being carried on a range of trefoil cusped arches; each bay of the clerestory, as well as the corners of the walls, being accentuated by small octagonal turrets, similar to those on the angles of the Fryerning and Ingatestone towers.

The windows of the clerestory only at *Castle Hedingham*, with the plain embattled parapets above, are of this period and of bricks; these windows are set under square heads, and are of two lights, with plain arched heads to each light.

Other windows that are worthy of mention here may



Fryerning Church. West View of Tower.

be seen at the churches of *West Ham*, in the aisle, or chantry chapel, on the north side of the chancel (these are of three and four lights, and good plain examples); *Billerica*, the west window of the tower; *Little Burstead*, and *Ingatestone*.

At *Pebmarsh* the church tower has a brick parapet, with octagonal crocketed pinnacles of the same material at each corner.

In referring to the domestic brick architecture of the county, I shall only mention, in passing, such well-known examples as *Nether Hall*, *Roydon*; *Ingatestone Hall*; *Layer Marney Towers*; *New Hall*, *Boreham*; and *Faulkbourne Hall*, *Witham*. In illustrating a building of such late date as *Eastbury*, *Barking* (Nos. 33 and 34), I can only claim for it, as I do for the Boleyn Castle tower, that it belongs to the mediæval brick tradition, and forms (its date may be taken as 1572-3), together with *Rochford Hall* (1566), and *Creeksea Place* (1569), a group of buildings very similar in design and detail, erected when the Renaissance methods had taken firm hold; yet these three buildings hardly, if at all, show any trace of the new influences at work in the land.

Little Warley Hall is a small building containing some beautiful brickwork, about the period 1450-1500, as nearly as can be judged. On the north side, facing the Church, is the porch of two stories in height; the entrance doorway has a high pointed arch, with a square projecting label moulding over; the chamber above has a square-headed window, now partly filled up, but the original outline is preserved. The jambs on each side retain considerable traces of plastered quoins, as previously described at *Eastbury House* (page 21); the gable above is "crow-stepped," of an elaborate de-

sign. All the north side of the house, including the porch, is diapered with vitrified bricks. The chimney-stack on this side is surmounted by two spirally-carved circular brick shafts, embattled at the top, their moulded plinths standing on octagonal bases having a cusped trefoil on each side.

Belhus, Aveley, is a brick house of the same period, but on a much larger scale. The north side has many mullioned windows with arched heads still remaining, and several crow-stepped gables and turrets.

Laindon Hall, illustrated in Nos. 24 and 25, is also of this period, but the brickwork, at least of such parts as show above the roofs, has been rebuilt in modern times; the lower portions, especially the great fireplace in the kitchen, are worth mentioning.

IV. OF THE USE OF TIMBER.

TO offer an opinion on the character of the timber buildings of Essex previous to the 14th century is now hardly possible; so far as I know there is only one example—the nave of *Greenstead Church* near Ongar, now existing and described below. But we know, from the abundance of timber in the county, as well as from the common custom of the country, that many timber buildings of the *Greenstead* type were in existence at the time of the Norman Conquest; it would indeed appear to have been the usual method of building. With regard to *Greenstead Church*, the opinion generally held is that it is

the building *erected* to receive the body of S. Edmund on its way from London to Bedrickesworth (Bury S. Edmunds) in 1013 ; nevertheless, in view of the two following facts, I may perhaps be allowed to offer the suggestion that the building was in existence before that date—(1) because it is dedicated to S. *Andrew*, and not, as one would expect to find, to the martyr-king, and (2) from the evidence of its construction it was very carefully built, and by no means hastily put together. In a little book on the church published in 1869 is a description made before and at the time of the restoration in 1848, and from it I take the following notes. The walls of the nave were formed of split trunks of oak trees placed upright, their sides being grooved and tongues of oak let in between them, so as to make the whole firm and weather tight. Upon the face of the timbers inside of the church were a great number of triangular cuts, having a rough bur on one side, such as would be produced by the angle of an adze. These cuts were the key for the plaster with which the interior of the church was covered. The west end was carried up in the middle as high as the ridge of the roof, & consisted of two layers of planks fastened together with treenails. The planks are not long enough to reach the whole height; they are therefore so arranged as to break both the perpendicular and horizontal joints. A part of this end remains, but the east end was removed to admit of the chancel being built, which is probably of the early part of the 16th century.

In the year 1848 the bottoms of the timbers were discovered to be in an unsound state from decay and the inroads of destructive insects; it was therefore necessary to take the timbers down. The worm-eaten ends having been cut off, the timbers were carefully

replaced ; and the restoration was, as the description has it, "most satisfactorily effected."

From this I pass to the group of towers, spires, and turrets—some of which are illustrated by drawings in this book. None of these, so far as I know, is earlier in date than the end of the 14th century. The low pyramidal roofs on some of the Norman towers or the simple broach spires on those of the 13th century may be, in part at least, contemporary with the structures they surmount ; but my purpose is to draw attention to the timber towers and spires which are as distinct from the earlier churches as those of brick already mentioned.

For the purpose of easier reference, and as showing their progressive development, I have grouped them under four heads or types :—

A. as at *Aythorp Roding*, where the belfry & spire are carried mainly or entirely on horizontal beams resting on the wall plates of the nave roof. As may be clearly seen in this case, such a measure of support was not calculated to resist the wind pressure against the outside faces.

B. as at *Laindon, Doddinghurst, Thundersley, Willingale Spain*, and *Horndon-on-the Hill*, where the framing starts from the floor inside the nave and is carried up through the roof to form the belfry and spire but kept free from the walls or roof of the church. The Laindon example, which is illustrated fully in the book, is the finest of this type I have seen.

C. as at *Blackmore, West Hanningfield, Margaretting, Navestock*, and *Ramsden Bellhouse*, where the tower & spire are built outside the western wall of the nave, the lower part of the tower being strengthened by arched or diagonal framed beams, projecting outward & making on plan the appearance of an aisle all round

the tower, or, as at West Hanningfield, a Greek cross. Figs. 7-10 will show these more fully.

D. as at *Upminster*, *Bowers Gifford*, and others, where a wooden belfry & spire are placed on an earlier stone tower, but supported from the ground level inside by framed beams.

The external coverings of these spires are of various materials—lead, oak shingles, or boards laid horizontally—but the choice of materials seems to have been as little subject to fixed rules as the shape or method of framing the structures together. The spire of *Stanford Rivers Church* is covered with lead, the fixing rolls being placed diagonally across each face of the spire; the *Shenfield* spire is covered with oak shingles, capped with lead—a beautiful piece of mediæval handicraft, with an eight-sided corona of the same material. On the shingled timber spire of *Leaden Roding Church* is a similar lead finial, the extending angles or ribs of the corona being curved downward. *Margaretting* spire & belfry are now shingled, although they were formerly boarded. When the towers were built at the west end of the churches, the outside of the lower storey is sometimes covered with wide oak boards, placed vertically and extending from the under-side of the eaves down to the sill, the joints between the boards being covered with thin strips of oak, moulded or plain; the lower storey of the Blackmore tower is now plastered, and I am inclined to believe that the structural timbers here were originally all meant to show on the outside. I have searched carefully & anxiously for similar traces in others, being of opinion that the beauty and proportions of many—now disfigured by painted deal weatherboarding & “Churchwarden Gothic” trimmings—would be considerably enhanced by the simpler method & one more in accord with the general feeling and practice of the mediæval builders. If the boarding were stripped from

the timbers, & the spaces between them plastered over or filled with the older *wattle - and - daub* composition, as indeed appears to be the case at Blackmore and elsewhere, the general appearance & beauty would be greatly enhanced. I cannot believe, even in the face of the *apparent* evidence to the contrary, that their designers intended such magnificent structures to be hidden under

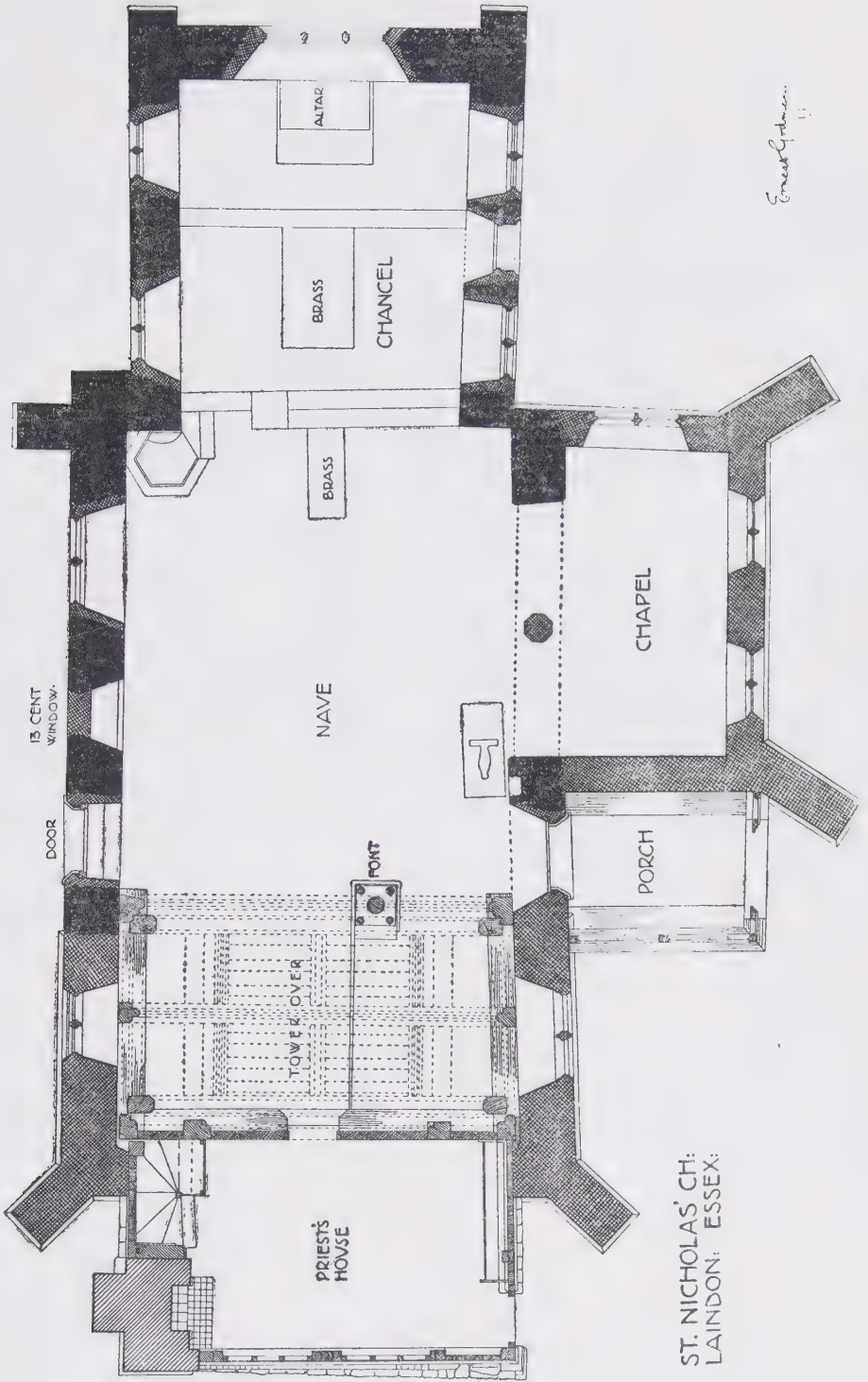


Aythorp Roding Church. View from North.

boards as we now see them. As to the treatment of the internal framing & beams, there is ample evidence left to show that many of them were decorated in colour or carved, besides being finely chamfered and moulded. Buckler (p. 75) mentions that the timbers supporting the belfry and spire in *Shenfield Church* "were painted in colours, slight traces of which remain to this day"; and I have seen other examples in the county.

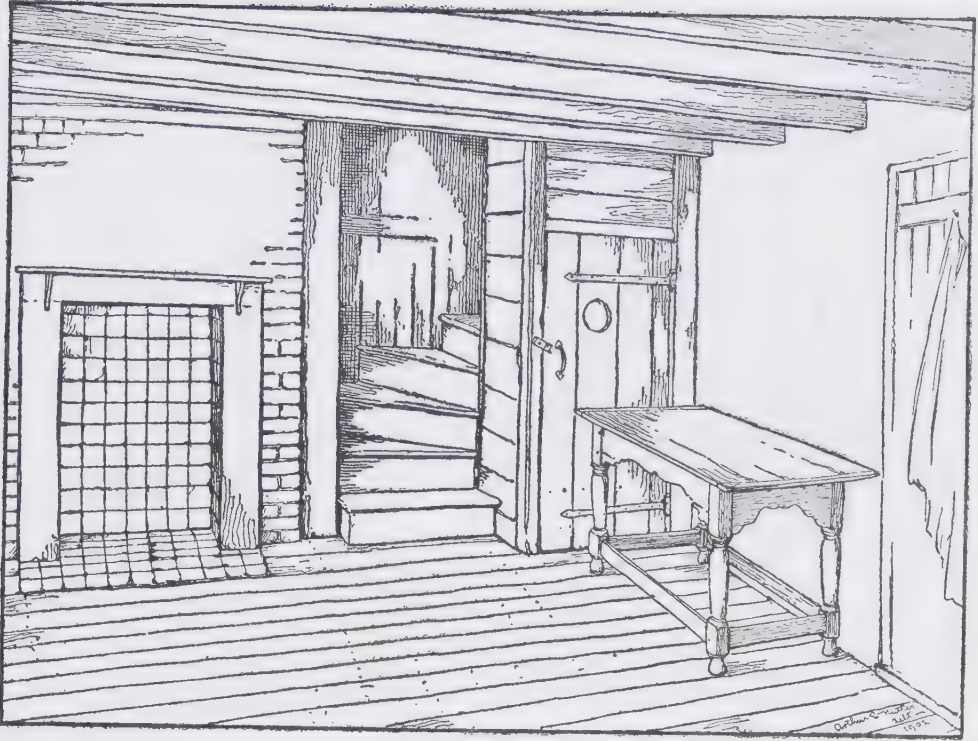


Laidon Church. View from South-west.

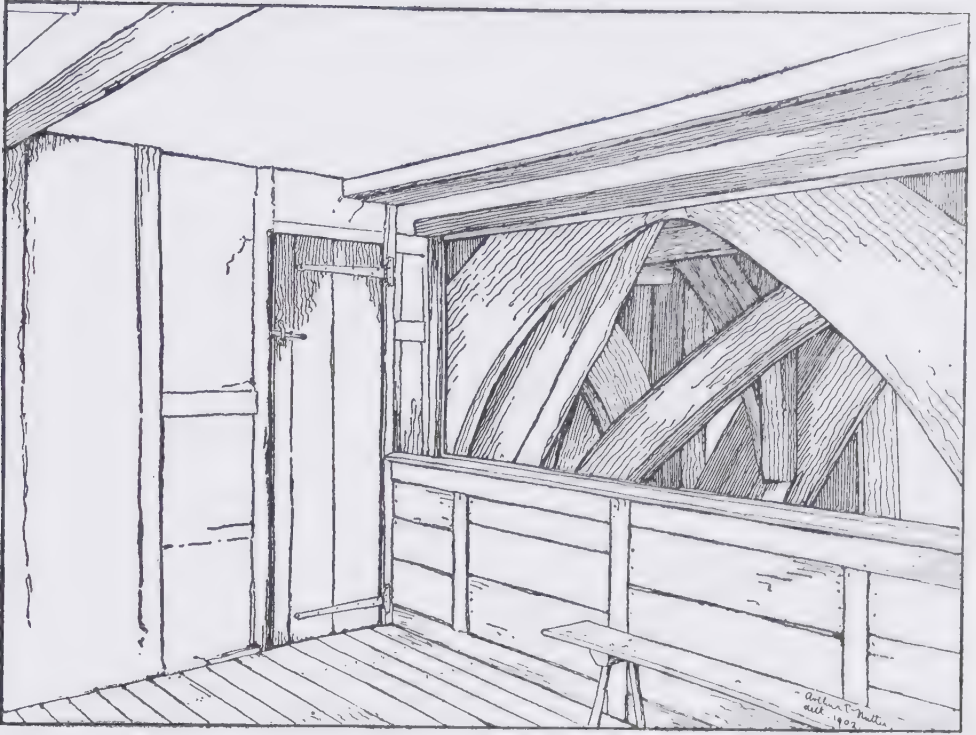


ST. NICHOLAS' CH.
LAINDON: ESSEX.

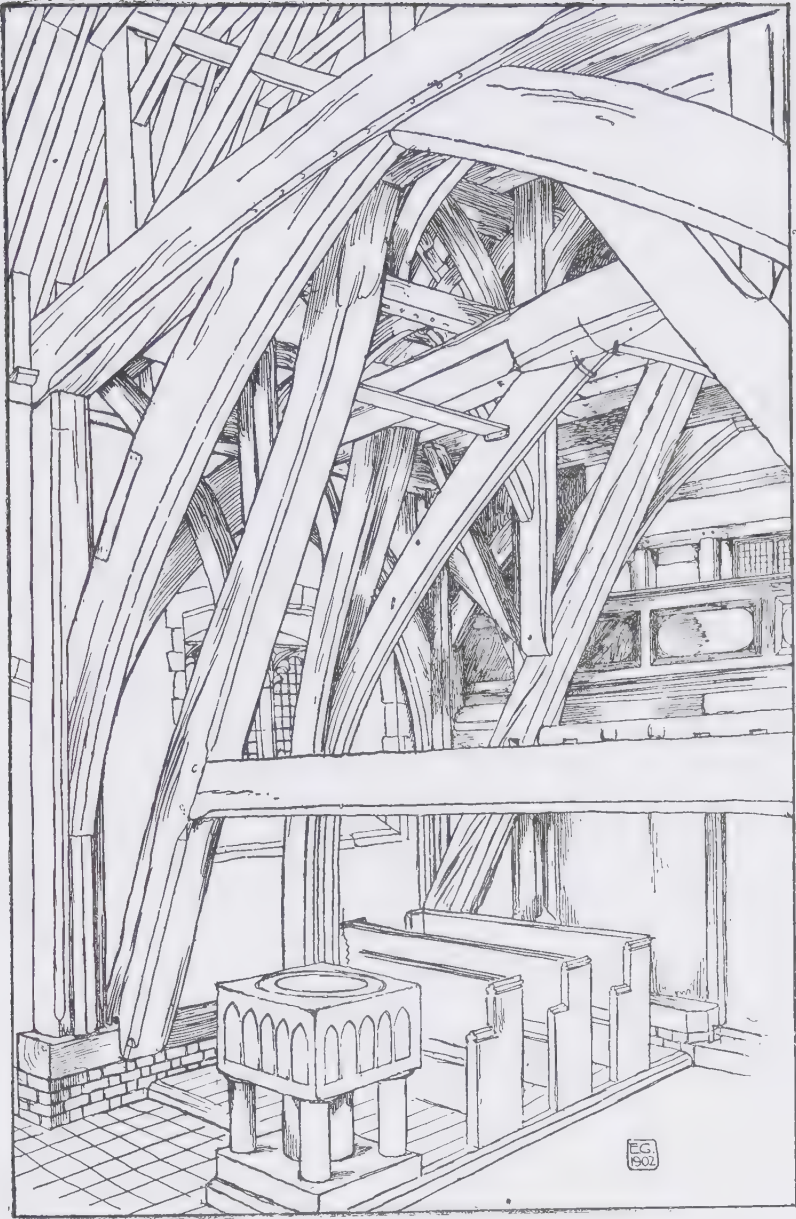
Emery & Shute
1871



Laindon Church, Lower Room in Priests' House,



Laindon Church. Upper Room in Priests' House.



Laindon Church. Timber framing of Belfry in Nave.



Landon Hall. View from West.





Navestock Church. View from South-west.

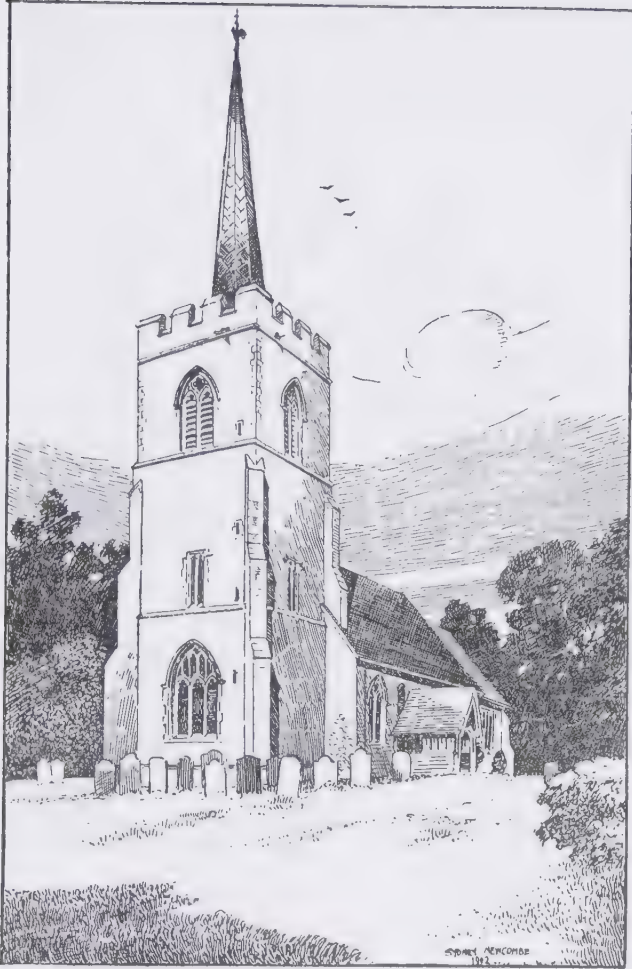


View from North-west.

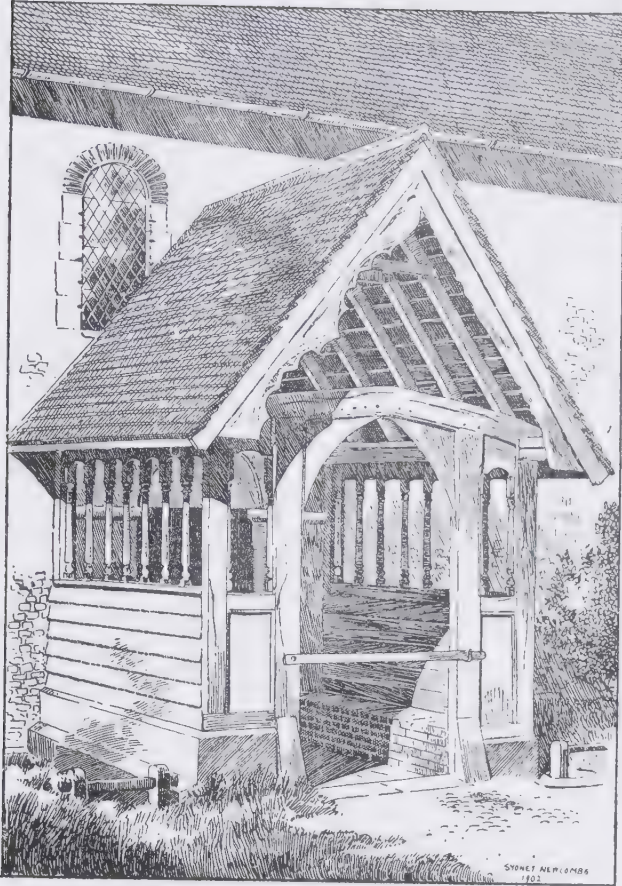


Little Totham Church. South Doorway of Nave.





White Roding Church. View from South-west.



White Roding Church. South Porch.



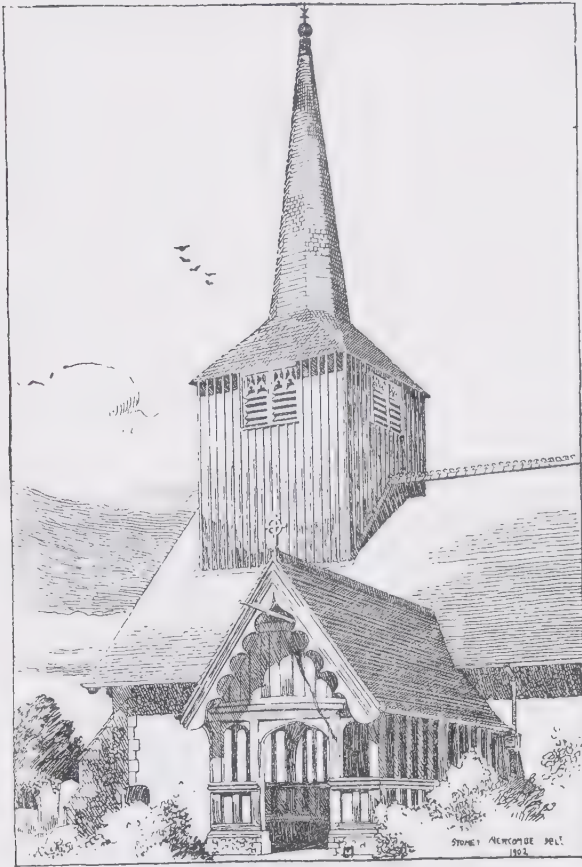
Blackmore Church. View from North-east.



Eastbury House, Barking. View from South-east.



Eastbury House, Barking, ^{and} Tower in Courtyard.



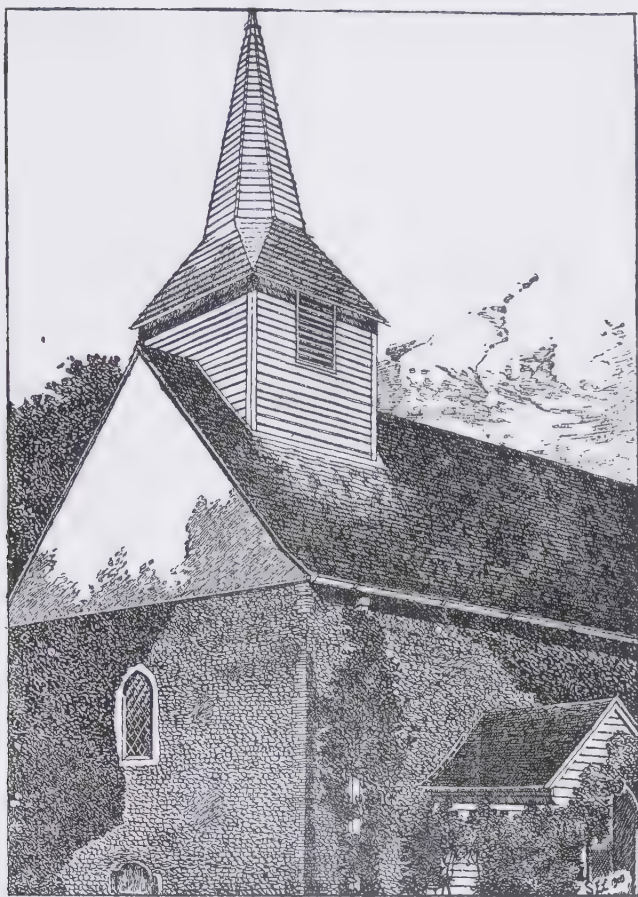
Doddington Church. Spire and Porch.



*Thunderstey Church.
View from North-west.*



*West Hanningfield Church.
View from South-west.*



Willingale Spain Church. View from S. West.



High Ongar Church. South Doorway of Nave.



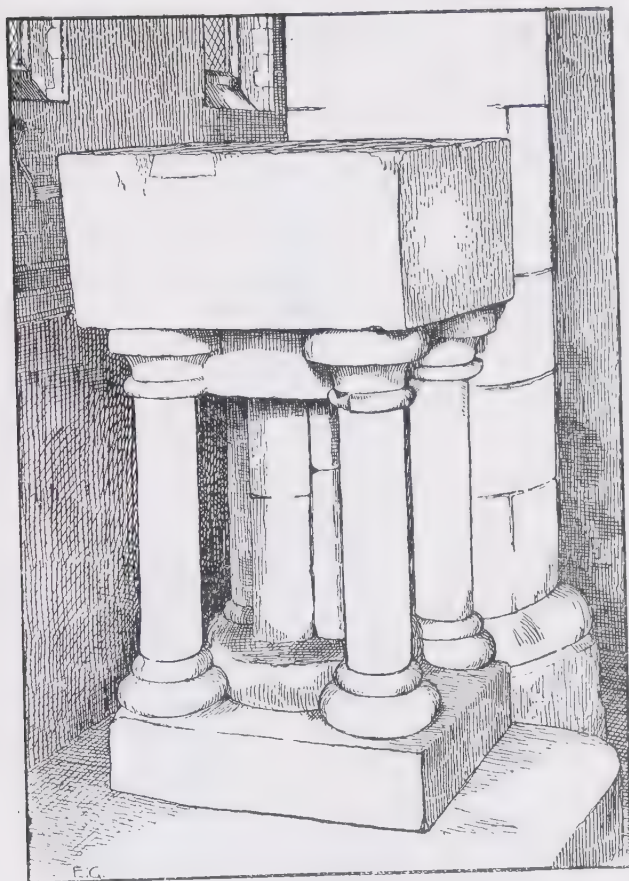
Rainham Church, South Doorway of Chancel.



Blackmore Church. West Doorway of Nave.



Stifford Church. North Doorway of Nave.



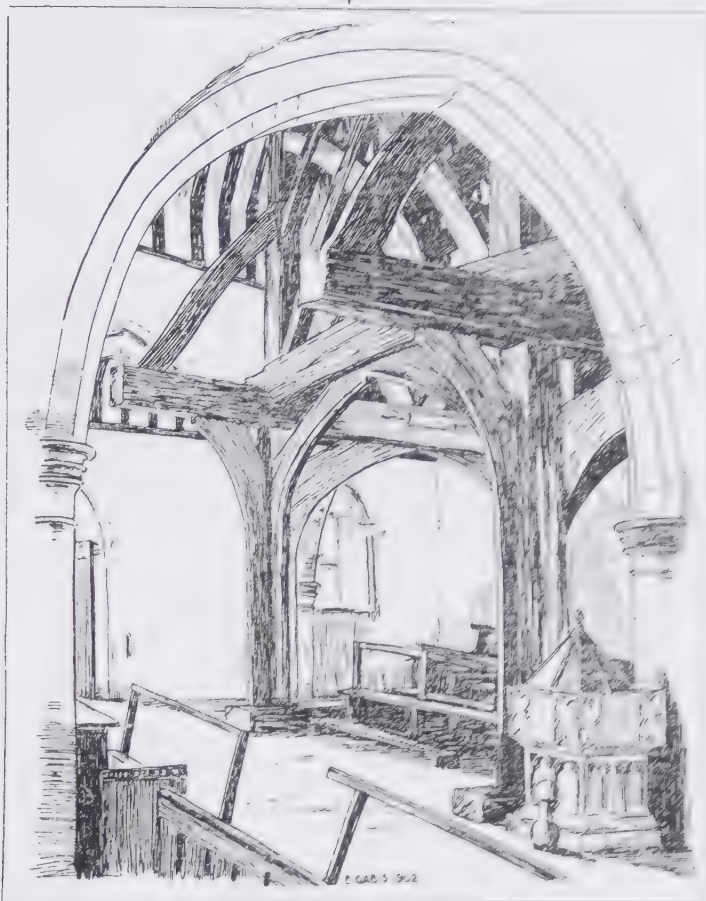
Stifford Church. Font.



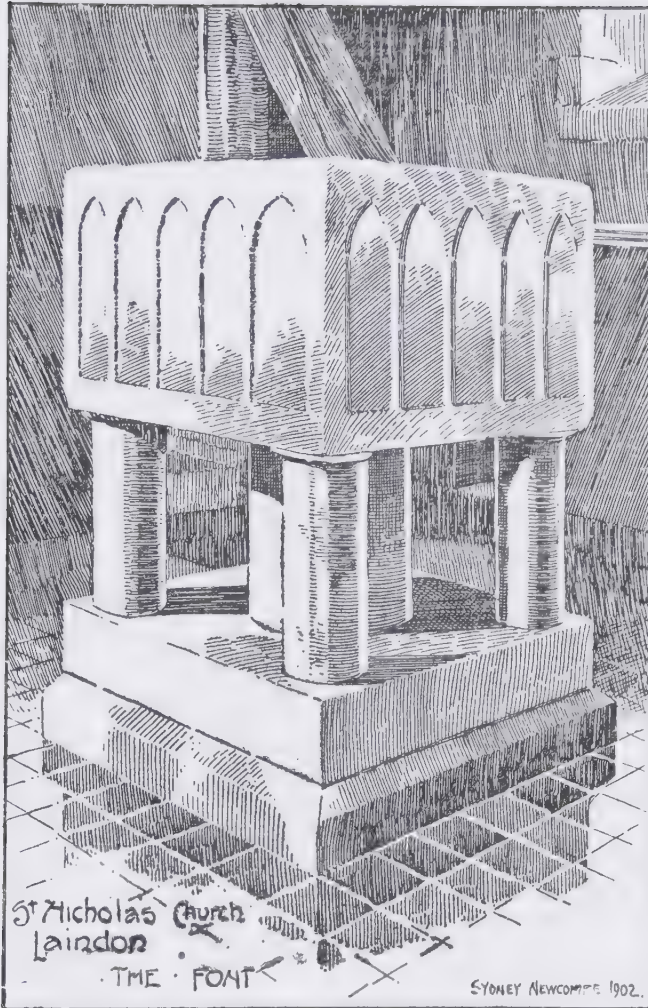
*Upminster Church.
View from North-west.*

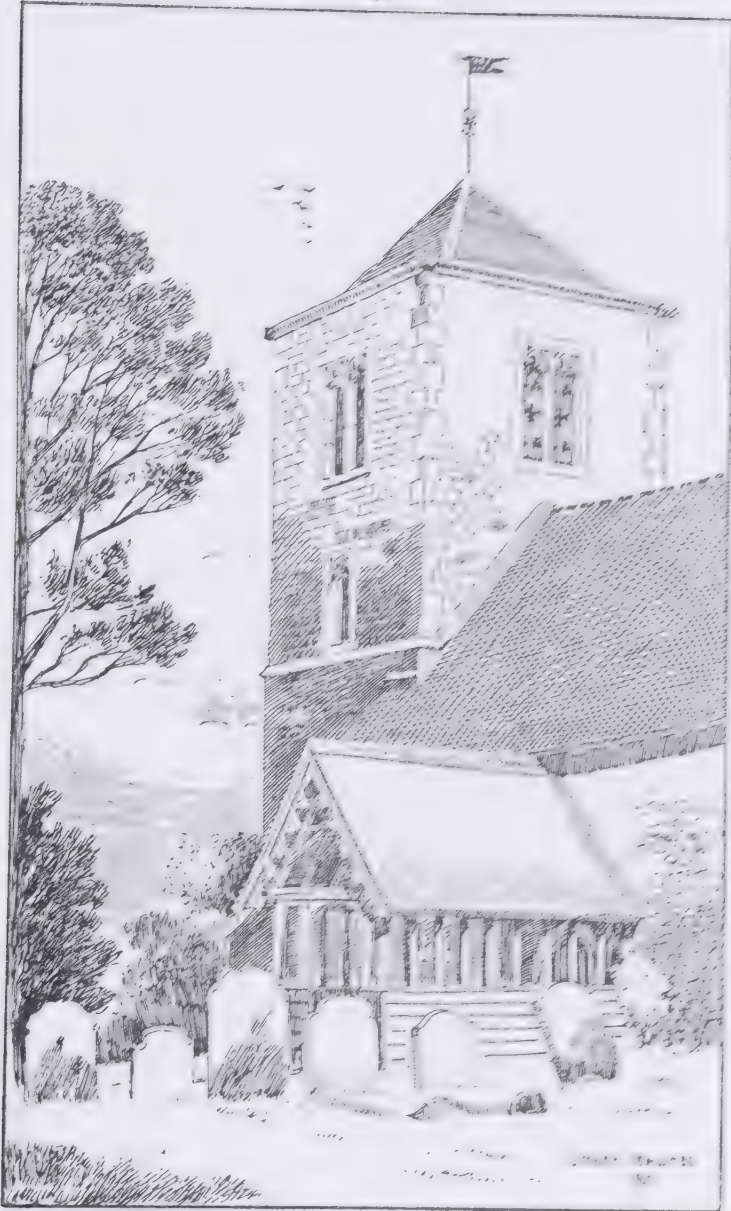


*Ramsden Bellhouse Church.
Tower and Spire from South.*



Horndon-on-the-Hill Church.
Framing under Tower in Nave.

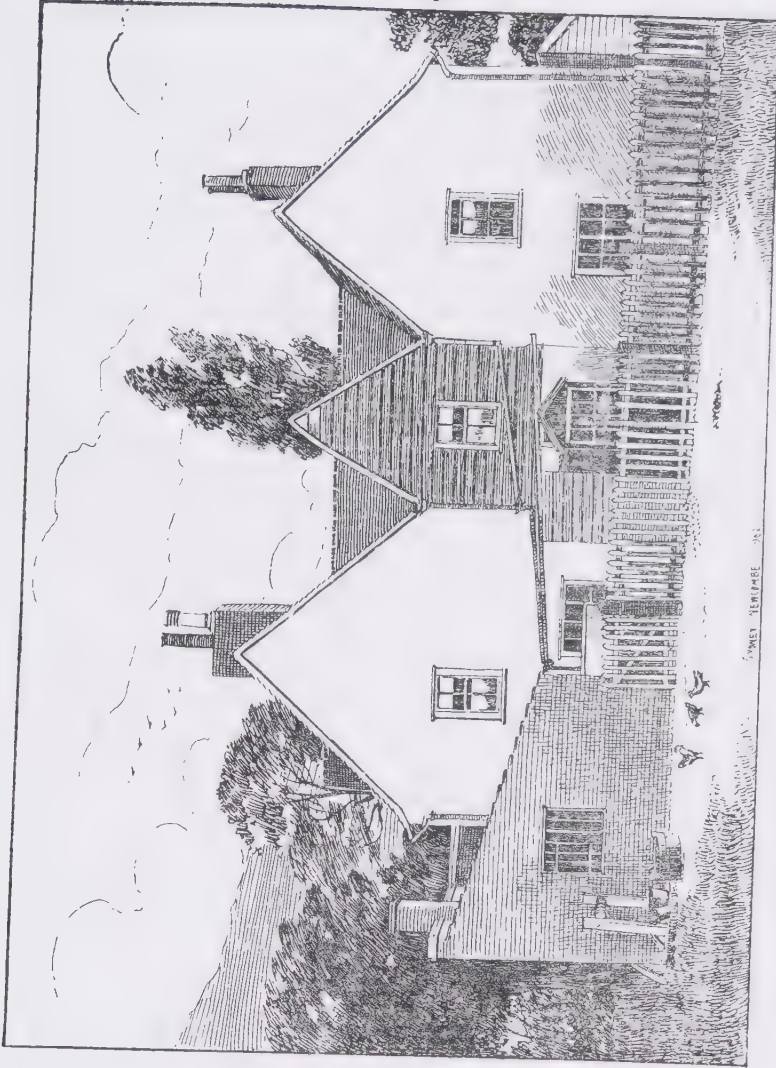




Basildon Church. View from South-east



Basildon Church. South Porch.



Basildon, Oliphants Farm.



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